MUSI 317/903: Music Theory for Non-Majors I, Matt Lammers
MF 8:30 – 9:25, W 11:00 or asynchronous
ZOOM DELIVERY ONLY VIA CANVAS
Zoom Password: 101797
Zoom "Office Hours" by Appointment: matt.s.lammers@gmail.com

TEXTBOOK NOTE: ASSIGNMENTS ARE ACCESSIBLE IN BOTH A HARD COPY OF THE WORKBOOK AND ONLINE THROUGH THE TEXTBOOK'S ACCESS CARD. IF YOU PURCHASE THE TEXTBOOK WITH ACCESS CARD INCLUDED AND WOULD PREFER TO COMPLETE THEN PRINT ASSIGNMENTS FROM THE ONLINE WORKBOOK, YOU DO NOT NEED TO PURCHASE A HARD COPY OF THE WORKBOOK. IF YOU PURCHASE A SECONDHAND COPY OF THE TEXTBOOK WITHOUT ACCESS CARD, YOU MUST PURCHASE A NEW/EMPTY HARD COPY OF THE WORKBOOK. YOU MAY ALSO PURCHASE THE E-BOOK, WHICH COMES WITH ONLINE WORKBOOK ACCESS.

Textbook with Access Card: *Musician's Guide to Theory and Analysis* (3rd edition), Clendinning and Marvin. ISBN: 9780393263053

Workbook: *Musician's Guide to Theory and Analysis (Workbook)* (3rd edition), Clendinning and Marvin. ISBN: 9780393264623

SYLLABUS

Course Objectives

This course will give you the analytical tools, vocabulary, and experience to appreciate, discuss, and write about detailed structural and expressive observations in Western classical and popular music. You will learn to recognize and draw analytical conclusions from the nuts and bolts of harmony, rhythm, and form through an understanding of their construction and function. More importantly, you will also apply your understanding of these topics to a wide variety of scores and recordings, synthesizing your own explanations and interpretations of the narratives composers create. We will specialize in the work of Beethoven as a case study in the culmination of functional harmony and sonata form.

Recommended Prior Knowledge

Students in this course are expected to have already mastered fluently the seven rudiments of music reading bulleted here. Because I will teach under the assumption that you can use these terms and concepts fluently, with only minimal time spent on them during the first week of classes, I've included guidance for review of unfamiliar concepts below.

- Reading pitches in the four most commonly used clefs (treble, bass, alto, and tenor)
- Identifying pitches by sight on the piano/keyboard

- The function of sharp, flat, and natural signs in key signatures and as accidentals
- Symbols and terms for frequently used dynamics (ex: *forte*, abbreviated as an *f*, means to play strongly)
- Tempo and frequently used indications (ex: *allegro* indicates a quick, lively tempo)
- Reading rhythm in frequently used simple and compound time signatures (4/4 and 12/8, 3/4 and 9/8, 2/4 and 6/8, and 2/2)
- Names of and relationships between note durations (ex: quarter notes and quarter rests have the same duration as two eighth notes/rests or four sixteenth notes/rests)

Chapter 1 (up to "Style Periods"), Chapter 2 (up to "Slurs and Ties"), and Chapter 4 (up to "Syncopation") in the textbook cover all of these concepts. Scans of these excerpts can be found on Canvas under "Files". I recommend using the e-book, if possible, so you can complete the exercises in the textbook chapters while receiving feedback and corrections as you read. The correlating print and online workbook exercises are an additional, more thorough assessment of your understanding. Please feel free to reach me by email (matt.s.lammers@gmail.com) before classes begin with questions or for clarification.

Grading

Participation in Class: 20%
Workbook Assignments: 30%
Analysis Assignments: 50%
THERE ARE NO FINAL EXAMS OR PROJECTS – FLY, BE FREE

Assignment Policies

Both workbook and prose assignments will be submitted before the beginning of class on the due date**.** Late assignments (without prior permission) will not be accepted for credit. Assignments will be submitted electronically on Canvas **as PDF's**. For workbook assignments, you may either submit the PDF generated by completing workbook assignments online or scan pages from your completed hard copy of the workbook. For analysis assignments or other assignments outside the workbook, you may scan a marked hard copy or use PDF marking software to annotate digitally (for tablet users I recommend the app ForScore, which is designed for musical use). For PDF scanning, phone images will suffice if they fill the entire screen and are completely legible.

Workbook Assignments

These will be announced at the end of class, instead of through Canvas, because we will inevitably cover more or fewer topics in a day than expected. These will assess your understanding of the concepts addressed in class on the most basic level before they're required on a more in-depth level in the analysis assignments and final project.

Analysis Assignments

These three projects spread over the course of the semester are applications of the material covered in class and workbook assignments. I will provide a series of prompts, a score, and a recording. Using the prompts as a guide, you will mark up the score with observations and write ~2-3 pages developing them into a discussion of how the composer used those elements to create an expressive or narrative effect. **In class I will mention vocabulary/concepts that are required as part of your discussion.**

SOME TIPS: Analysis is the interpretation of observations, not a description of what's on the page. Correct observations in the score are important, but a high-scoring prose analysis must compellingly describe their role in your big picture view of the passage's impact. In addition, analysis should never include value judgments. Describe to me what you hear, how it works, and include the effect it has on you as a listener. Don't waste words trying to convince me the music is good or bad; your analysis will speak for itself.

Attendance Policy

While I will not take role, attending every class will be essential to your success in this course. The key vocabulary required in your prose assignments will be revealed and explored constantly, new concepts and assignments not listed on Canvas will be given daily, and I will only accept assignments for credit on time (without prior permission). The participation grade (20%) also depends on your presence and interactivity in class; our class is small, so I will notice even without taking role if you fail to attend consistently!

Electronic Delivery Policies

All of our classes will be recorded, and I will post them to Canvas on an as-requested basis. My hope is these will be a useful resource to all of you in attendance as a reference tool. More importantly, these will serve as class attendance for those who are unable to join us in real time. Key word: unable. Not unwilling. As with in-person delivery, you must request to be excused from Zoom class for the usual reasonable causes: medical reasons, family emergency, important professional engagement, etc. In this case you may attend asynchronously for that day. Exceptions will, of course, also be made on a long-term basis for those with COVID-19 related circumstances that prohibit attendance in real time. Please notify me as soon as possible if you'll require such considerations.

The exception is Wendesdays. Due to an unmovable professional conflict, classes on Wednesdays will be held at 11:00 AM. Because this is not our assigned meeting time, everyone may attend Wednesdays asynchronously without prior permission, and I will post all Wednesday classes to Canvas immediately.

Other matters of Zoom etiquette. Failure to observe these will result in your removal from the day's class, and I will consider you absent:

- You must attend with video on, unless you consult me and receive permission to do so without. You should, of course, mute your audio when not speaking.
- You must truly attend. Laying in bed (yes, I've seen it), playing with your dog (yes, I've seen it), eating (yeah yeah I've done it too and later regretted my rudeness), conversing with others (we've all seen it), or golfing (yep, seen that too) are not forms of joining us. Please treat our time as though we're attending in person.
- Please, if possible, situate yourself in a quiet place, both for your sake and ours.
- Meeting hosts have access to all chat conversations, even "private" ones. Just saying.
- I can also tell if you have Zoom running in the background and are instead devoting your attention to a browser.

Syllabus Change Policy

This syllabus is only a guide for the course and is subject to change with notice in advance.

Disability Support Services

If you have a documented disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Disability Support Services (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Rice Honor Code

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at http://honor.rice.edu/honor-system-handbook/. This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

Course Outline

Week 1 (1/25, 27, 29): Survey of Style Periods, Intro to Intervals and Triads
Week 2 (2/1, 3, 5): Survey of Style Periods cont., Advanced Rhythm
Week 3 (2/8, 10, 12): Advanced Rhythm cont., Diatonicism
Week 4 (2/15, 19): Intervals, Triads, SATB/Counterpoint – ANALYSIS 1 DUE 2/19
Week 5 (2/22, 24, 26): Inversion, 7^{th} Chords, Circle of Fifths
Week 6 (3/3, 5): Functional Harmony Progressions and Non-Chord Tones
Week 7 (3/8, 10, 12): Functional Harmony Progressions and Non-Chord Tones cont.

Week 8 (3/15, 17, 19): Cadences, Secondary Chords
Week 9 (3/22, 24): Harmonies cont., Simple Forms – ANALYSIS 2 DUE 3/24
Week 10 (3/29, 31, 4/2): Simple Forms cont., Harmonically Derived Forms
Week 11 (4/5, 7, 9): Sonata Form
Week 12 (4/12, 14, 16): Modulation
Week 13 (4/19, 21, 23): Sonata Form and Modulation cont.
Week 14 (4/26, 28, 30): Sonata Form Analysis cont. – ANALYSIS 3 DUE 4/30